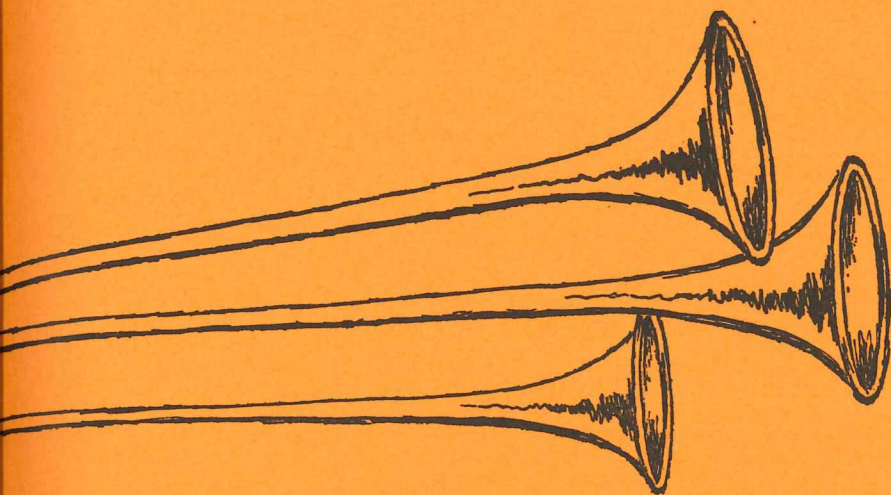




The
UNIVERSITY OF TORONTO CONCERT BAND

ROBERT A. ROSEVEAR, Music Director and Conductor

THE MACMILLAN THEATRE

Edward Johnson Building

Sunday, November 18, 1973

3:00 p.m.

PROGRAMME

O CANADA

CHE FARO SENZA EURIDICE

FROM "ORPHEUS AND EURIDICE"

- Christoph Willibald von Gluck

(setting for wind ensemble by Robert Rosevear)

Louise Roy, soprano

In Memoriam — Arnold Maria Walter

The audience is respectfully requested to refrain from applause.

PRELUDE AND DANCE FOR SYMPHONIC BAND, OP. 76 (1959) - Paul Creston

HAMMERSMITH, PRELUDE AND SCHERZO, OP. 52 (1930) - Gustav Holst

ESSAY FOR CYRANO (1973) - - - - Louis Jean Brunelli
First performance in Canada

MARCH FROM "SYMPHONIC METAMORPHOSIS OF
THEMES OF CARL MARIA VON WEBER"

- - Paul Hindemith
(Transcribed by Keith Wilson)

- INTERMISSION -

TOCCATA (1970) - - - - - Fisher Tull

FIVE BAGATELLES - - - - Alexander Tcherepnin
(Arranged by William E. Rhoades)

Allegro marziale
Vivo

Dolce
Allègre marcia

Presto

THEME AND FANTASIA (1965) - - - - Armand Russell

THE INCREDIBLE FLUTIST, SUITE FOR CONCERT BAND - Walter Piston
(Transcribed by Frank Erickson)

Arrival of the Circus
Circus March
The Flutist

Tango of the Merchant's Daughters
Spanish Waltz
Polka Finale

PROGRAMME NOTES

PRELUDE AND DANCE

Creston

Florid woodwind passages, driving and ever-changing percussive rhythms, violently contrasting moods, massive climaxes and free-ranging chromaticism characterize another of this composer's major contributions to the literature of the concert band.

HAMMERSMITH

Holst

Hammersmith was commissioned by the BBC in 1930 and Holst seized the opportunity to create a major work designed for performance by the finest professional players. Ironically the composition was not premiered by the BBC but by the band of Carnegie Tech in Pittsburgh almost a quarter-century later. The conductor of that first performance, Robert Cantrick, wrote: "In *Hammersmith* Holst turned to the band to express musically a profound philosophical problem, one which was deeply rooted in his nature all his life: the paradoxical interplay of the humane and the mystical in man's experience. This tension never resolved itself in Holst's personal life . . . but this very unresolved tension is the essence of *Hammersmith*. The mood of the Prelude is other-worldly, non-human, unemotional, spiritually serene, cool, self-contained and inward-looking; the mood of the Scherzo raffish, vulgar, worldly, excited, emotional, and extroverted; the artistic union of the two is achieved without elevating either to superior status. The Prelude never gives way unreservedly to the Scherzo; it returns now and again." The work takes its name from the metropolitan London borough where Holst lived and worked for many years (at St. Paul's Girls' School).

ESSAY FOR CYRANO

Brunelli

"Poet, soldier, quixotic lover, chivalrous gentleman — Cyrano de Bergerac in a sense becomes a man for every age. The work attempts to capsule the kaleidoscopic patterns of Cyrano's temperament. This work basically follows the Italian overture construction pattern," writes the composer. "After a brief introduction, the theme is stated in brisk fashion, subsequently augmented and developed in a more flowing treatment. The transition to the development section is by way of a four-voice fugato, which is absorbed into a harmonic and rhythmic scheme, finally returning to a restatement of the opening theme. A strong harmonic clash dissolves into a few thematic fragments with a rousing codetta as its finale. The work does not adhere to a strict programmatic sequence, rather attempting to be sense-provoking and sense-pleasing." Brunelli is director for performance, extension division, and director of the theory faculty at the Manhattan School of Music in New York.

MARCH FROM THE SYMPHONIC METAMORPHOSIS

Hindemith

Themes from two of Weber's eight pieces for piano duet, op. 60, have been "metamorphosed" by Hindemith in this, the finale of his three-movement suite. The transcription is by a one-time colleague of the composer at Yale University.

TOCCATA

Tull

In this work the composer seldom uses the full band and then only for short periods. The complex interweaving of melodic and rhythmic fragments (seven percussionists are kept very busy!) creates a patchwork of tone and colour. The constantly-changing time signatures, coupled with cross accents and contrasted dynamics, have a hypnotic effect on some listeners. The work is the 1970 winner of the American Bandmasters' Association Ostwald Band Composition Contest.

FIVE BAGATELLES

Tcherepnin

Russian-born composer Alexander Tcherepnin, a cosmopolitan and much-travelled musician, taught for some years at DePaul University in Chicago. His extensive compositions include interesting works for solo wind instruments and chamber groups. This charming set of miniatures is selected from 10 Bagatelles for piano solo written when the composer was in his teens.

THEME AND FANTASIA

Russell

The work is based on a simple and tranquil theme, first heard in bassoons, tenor saxophone and euphonium. The fantasia consists of a series of variant sections evolving from this theme. In the first section, the variation is given to the high solo brass. In the sections following, the music becomes successively aggressive, vigorous, and expressive until the broad climactic ending is reached. *Theme and Fantasia* was written for and dedicated to the Ithaca (New York) High School Band. Armand Russell is chairman of the music department of the University of Hawaii in Honolulu.

THE INCREDIBLE FLUTIST

Piston

With the blessing of the composer, arranger Frank Erickson has selected six of the original twelve sections of the suite which Piston compiled from music for the ballet. What better way to set the scene than to use the words of a child writing his impressions for the slip-case for a Leonard Bernstein recording? "The Incredible Flutist is like going to the circus. There is a Spanish village with white plaster buildings. It is morning and everybody is going to work and talking. Suddenly the circus marches in with a band and all the circus people and the animals and all the circus acts. And the most marvelous one in the circus is the Flutist. Whenever he plays it makes you happy and you have to smile and want to dance even though you may not know how to. A girl falls in love with the Flutist. The whole crowd laughs and sings and dances and even a little dog tries to sing. The Flutist and the girl meet at 8 o'clock that night. They have a very nice time together and many people have a lot of fun with the circus in town, dancing and kissing. Then the band strikes up and breaks the spell and the circus has to leave the village and go on to the next one. Everyone is very sad but happy too because they have heard the Incredible Flutist."

PERSONNEL

FLUTES

Susan MacLagan
Lisa Siimes
Resa Kochberg
Alison Melville (piccolo)
Edward Dickey
Mary Fleming
Linda Nicholls (Secretary)
Robert Galbraith
Nancy Pillsworth

OBOES

Garry Welwood
(English horn)
Lois Winstock
Chris Fines

CLARINETS

Rita Greer
Barry Thomson
Gary Kidd
Janine Oye (Eb)
Terry Storr
Ernie Mee
Dennis Chreptyk
Brenda Appleby
Rosemary Murdoch
Beverley Parkes
Jodi Lieberman
Elma Miller
Susan Morris

ALTO CLARINET

Leonard McCarthy

BASS CLARINETS

Oldrich Pergl
Richard Lamoureux (contra)

BASSOONS

Kathryn Husband (contra)
Mary Macdonald
Paul Kirkley

SAXOPHONES

David Tanner
John Thomson
Allan Kuuskne
Robert Pusching

TRUMPETS

Robert Gray
Howard Baer
Livio Leonardelli
Donald Lowrie
Susan McKerron
Raymond Chantler
Donald Langlely
Bruce McGregor
Patricia Magahay
Joseph Natoli

HORNS

Gary Pattison
Andy Brakas
Elizabeth Bowes
Robert Johnston
Lorraine Clarkson
Anne Walter

TROMBONES

Colleen Darraugh
Howard Lee (Librarian)
Wayne Parker
Ernest Pattison

EUPHONIUMS

Cameron Walter
Susan Reitman

TUBAS

Douglas Manning
Scott Irvine

DOUBLE BASS

Thomas Nichol

PERCUSSION

Jerry Ronson (timpani)
Thomas Henkes
Nick Filipeos
Kevin Little
William McCant
Donald Philip
Glenn Price

Next Band Concert: SUNDAY, FEBRUARY 3, 1974

Ronald Chandler conducting

Next Event: WEDNESDAY, NOVEMBER 21st, at 8 p.m.

"New Bayreuth — A Reprieve for Opera"
Lecture by Philip Wulfs